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ARCHITECTURAL SKETCHES,
FOR
COTTAGES, RURAL DWELLINGS,
AND
VILLAS,

IN THE GRECIAN, GOTHIC, AND FANCY STYLES,

WITH PLANS;

SUITABLE TO PERSONS OF GENTEEL LIFE AND
MODERATE FORTUNE.

PRECEDED BY SOME OBSERVATIONS ON SCENERY AND CHARACTER
PROPER FOR PICTURESQUE BUILDINGS.

By R. LUGAR, ARCHITECT.

ELEGANTLY ENGRAVED ON THIRTY-EIGHT PLATES.

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1815.

TO
GEORGE WARD, ESQ.

SIR,

THE high respect and esteem which I entertain for so worthy a character excites in me the most agreeable sensations, in being allowed to dedicate this Work to you: and while I am permitted, thus publicly, the honour of uniting your name with mine, I cannot forbear to embrace the opportunity of expressing my thanks and gratitude for your many friendly attentions towards,

Sir,

Your most obedient,

And most humble Servant,

R. LUGAR.

Featherstone Buildings,
Holborn.

P R E F A C E.

IN the following Designs I have endeavoured to lay before the public a variety of Plans and Elevations suitable to persons in genteel life; to which are added a few of fancy subjects, which I flatter myself may be deemed picturesque, and applicable for size and expence to many situations on an extensive estate. The Cottages are calculated for those persons whose liberal minds may lead them to accommodate their peasantry and dependants with dwellings, and at the same time to embellish their domains with a variety of picturesque buildings, which shall be both ornamental and useful.

In the Designs on a larger scale I have studied to combine the accommodations requisite to persons of a higher class of life, with suitable domestic conveniencies in the plan, rather than to display an excess of architectural enrichments in the exterior; for it may well be said, that many of the comforts of life are augmented by the conveniencies of our houses; and certainly we feel real satisfaction at the sight of every well contrived and ingenious design, where beauty, elegance, and convenience are united.

OBSERVATIONS
ON THE
STYLE AND CHARACTER
OF
BUILDINGS.

IN composing Architectural Designs for Dwellings it is not necessary the Artist should be trammelled by the cold rules of the school; some scope must be allowed to taste and fancy; yet he must compose with discrimination, and form a whole appropriate to the locality or situation, to the circumstances and to the wishes of his employer: and if he vary from accepted rules, his judgment must select and so unite the parts, that each may be adapted to its place, and the whole bear a just correspondence, without which, distraction will ensue, and instead of a tasteful combination, he will produce an heterogeneous and unmeaning mass, a mere jumble of incongruities: taste is said to consist in the power of judging.

An Architect, to design with propriety, must, to a good taste, unite a thorough knowledge of Perspective, an accurate conception of the effects to be produced by light and shadow, with an ample portion of practical knowledge. These are qualifications so

indispensably necessary, that the best genius must apply to them, in order to reduce his most happy conceptions within the scale of use and practicability; for if taste be owing in part to nature, it is owing to education and culture still more. A claim to taste supposes our natural sense of beauty to be refined by a frequent study of the most beautiful objects, and at the same time that it be guided and improved by the exercise of the understanding. A man of correct taste is one who is never imposed on by counterfeit beauties.

It may be stated as a maxim, that a house which partakes in form much of the cube will be more compact in the plan and elevation, afford more conveniencies with less cost, than any other form. Houses of large extensive fronts require much architectural decoration, and can scarcely be considered to come within the scope of this publication, which partakes more of the useful than the grand.

Many of the Designs have been made for particular situations, and for particular persons, which will account for the dissimilarity and variety.

I proceed now to make a few observations on the construction and character of different kinds of Dwellings, as connected with the picturesque of rural scenery.

OF COTTAGES.

Experience teaches us that certain figures of bodies appear to us more beautiful than others: on enquiring farther we find that the regularity of some figures, and the graceful variety of others, constitute the beauty we discern in them. But why regularity or variety produce in our minds sensations of beauty, is difficult to state: accordingly much has been said and written respecting the most pleasing form for Cottage Buildings; some persons insisting on the superiority of regularity or uniformity, while others, with equal warmth of argument, urge the beautiful variety produced by broken or varied lines. To me it appears, the Architect, not less than the Painter, should feel the true value of varied lines in the contour of buildings, and he should frequently compose with a Painter's eye. The broken line must be considered peculiarly in character for a picturesque Cottage, whether it be the habitation of a gentleman or a peasant. It is thus flatness or uniformity are avoided, and the pleasant effects of light and shadow are made to produce those pleasing varieties which constitute the picturesque in buildings. But it must however be observed, that the varied or broken line should arise from apparent wants, from the necessity of the case, and not for the sake of merely destroying a continued line. A lean-to closet, a bow-window, a pent-house, chimneys carried high and in masses, or gable-ends, are suitable picturesque objects, and will generally produce the wished-for effect.

Amateurs and Painters are frequently heard to complain of a great sameness in the Cottages which are scattered over the country, as objects of mere utility, without the slightest attention to improving the scenery. The Designs now offered to the public, it is hoped, will please the mere traveller, and by embellishing the landscape, will interest the amateur of rural scenery. I can with truth say, the expence attending the building of some of these Designs will not, from their compactness, be greater, than in executing Cottages of a more ordinary form, possessing like conveniencies.

The materials for building Cottages must of course generally be such as the neighbourhood produces; but the colour, if not agreeable, may be a little subject to the interference of art; for I see no sufficient reason why a bad tone of colour should be implicitly adopted, merely because heretofore used; and accordingly I recommend in such cases a wash composed of lime, with some ochre and a little black; this will subdue all to an agreeable quiet tint, whether the building be of clay, brick, or other material. Clay-built Cottages are very frequent in the eastern counties, and generally of a good colour, which I would seldom alter, unless, as it sometimes happens, it dries too red; and the clay of some counties, I think, is altogether unpicturesque. Although, I would not wish hastily to interfere with or change what may properly be called the character of the buildings of any particular district, whether cottages or larger houses; for however unpleasant these may appear to a stranger, a little time, and the frequency of the objects, will, by accustoming the eye, take off the first disgust, and

the judgment will soon be led to acquiesce, by the necessity of the case; for when propriety is clearly discovered, the work will always partake of some beauties; yet, generally speaking, I must say, a light clay, or good stone colour, is to be preferred, as appropriate and in character for the unassuming cottage.

Bricks and tiles may be considered as not suitable for a peasant's Cottage; the costliness of the materials exclude lowliness from the mind, destroys simplicity, and consequently character. But if it so happen that bricks be the most convenient material, the unpleasant fiery tone, which red bricks always produce, may be subdued by the wash before mentioned, which should be so mixed, as to give to the whole a quiet retired look; but never white alone, which invades the serene character of the Cottage, and obtrudes it on the sight with an inharmonious glare.

The covering of thatch should be laid on in the most simple manner, without lacing, and the edges cut smooth, but not too close; the eaves overhanging as much as convenient, not only for the sake of a more picturesque appearance, but to throw the water as far as possible from the foundations: and great care should be taken that there be a proper descent and a good current for the water from the house in all directions.

I shall here beg leave to introduce a few observations on a branch of the subject now under consideration, and which has undergone much discussion by some late authors of celebrity, on the

subject of the picturesque, who have strongly urged the great delight they have felt on viewing a cottage or building, the walls of which are thickly covered with ivy, and strongly marked with weather stains. If the thatch be ruined, and partly fallen in, the subject will the nearer approach to beautiful! Shall such be patterns to build from? Certainly not!—These are objects, I grant, notwithstanding their offensive ruin and dampness, highly gratifying to the painter's eye; for here is a variety of broken forms, great play of light and shadow, with a pleasing depth of tone of colouring, and such are peculiarly suited, from the hand of a master, to form enchanting subjects on canvas. And I trust the philanthropy of these gentlemen intended to urge this argument no farther, than to give instances of pleasing subjects for the painter's use and study. They must be well aware, that for the habitation of man the walls should be upright and clean, the thatch strong and even, the garden with its paling in good order, and the threshold neat; these are the true characteristics of the habitation of civilized man, and of the peasant's cot; and such will most certainly claim our highest praise. I shall conclude these observations by wishing to establish, as maxims proper for Cottages, cleanliness and dryness, in opposition to neglect and ruin, as objects of more real satisfaction than can be afforded by moss-grown houses and mutilated walls. Nor can I suppose that, in adhering to these attentions to comfort, the picturesque will be at all in danger. A small garden, with a few fruit trees and vegetables, partly encompassed by ordinary paling, not brought in front, but keeping the house open to the road, the hedge trimmed, but without a studied neatness; and if

to this a large oak or elm stands on the foreground, giving us a peep under its shady branches, the character of the peasant's cot is fully obtained, and we view it half disclosed with a rapturous pleasure, which a full exposure never can create: and, to complete the picture, under the friendly shade of the tree the horse, cow, or pigs will find a cool retreat from the burning rays of a meridian sun, and give a finished liveliness to the whole, highly pleasing. And here the honest rustic claims our warm regard; for see

In yonder field the Ploughboy urges gay
 The shining share, and oft with mellow tone
 Wild warbles to his team the roundelay,
 That tells of simple pleasures all his own,
 And many a transport felt by him alone:
 When love impels his steps across the glade,
 When all the labours of the day are done,
 And brisk he hies to meet the blooming maid,
 To whom his vows were given beneath the hawthorn shade.

Vid. Pleasures of Nature, by David Carey.

A neat thatched Cottage makes a very proper LODGE, where a marked entrance is required to a house in the rustic style; this, somewhat concealed, may be accompanied with wooden gates and oak posts and rails, taking care that no dress trees are placed near; but oak, elm, birch and chesnut, with holly and broom, may be made to give the desired appearance, in lieu of those which solely belong to more architectural buildings. And this leads me to observe, that Lodges should be in due character with the house, and

mark its style distinctly. A more flagrant error can scarcely be committed, than to give the lodge a character opposite to that of the house. If the house be Gothic, make the lodge Gothic also; and if Grecian, then let the lodge be Grecian; but mixing one style with the other, as is frequently seen, makes us think but little of the mind that thus invades every idea of common sense; and I am persuaded a man of taste, on viewing this gross violation and incongruity of design, would feel something less than respect for the sense of the possessor.

To a mansion I would have a handsome arched entrance, perhaps with columns, and two lodges, in accordance with the character of the house (it is not requisite that the same order should be adopted) the gates of iron, and the plantation near of fancy trees, interspersed with oaks, &c. As an entrance to a villa, one neat lodge, of stone, white brick, or stucco, may be sufficient; the piers of the same materials as the lodge, and the gates of iron.

The next class of Building to be considered may properly be denominated the COTTAGE ORNÉE, or Gentleman's Cot. These should possess particular neatness, without studied uniformity. The irregularity may be as great as in the peasant's, and partake alike of a broken form, which in a high degree contributes to the general effect. Deep recesses and bold projections are great assistants, while the play of light and shadow, which they produce, heighten a brilliant and pleasing effect: but, as before noticed,

nothing should appear without its use, otherwise what was intended to embellish will only serve to encumber.

Houses of this description may be rough-cast or stuccoed, and kept of a stone colour, or rather yellowish hue, something warmer than stone. For the covering, reeds should be preferred, or where they cannot easily be had, unbruised straw will prove a good substitute; it has an excellent appearance, and is very durable, and not being broken, retains no wet. It should be carefully laid on, and a second coat put upon the ridge, and the edges laced: lacing gives a finished appearance to the ornamented Cottage, which those who have never observed can scarcely conceive. The thatch must finally be cut straight a little below the lacing, which helps the character, and tends to preserve it. Ornamental trellis work may sometimes be used, but rather sparingly than profusely. Flower-pots, or tubs with orange trees, aloes, or the like, may be so placed as to contribute to a dressed appearance. If creepers are set to embower the trellis work, plant the monthly rose, and clymatis or virgin bower, which grow luxuriantly, and when in blossom have a beautiful rich appearance; but no common creepers or honeysuckles should be seen near the *Cottage Ornée*; their province is to shade and enrich the peasant's cot.

The front of the Garden should be neat, and somewhat regularly disposed with beds of shrubs and flowers; and where large shrubs are planted, hollyhocks, with sun-flowers, &c. may be placed in front, which being thus backed by the deep colour of laurels

and other evergreens, produce a brilliant and striking contrast, which flowers alone can never effect. Every garden should have well contrived gravel-walks, as well for pleasure as for use, and great attention should be given that its true character of a garden be not lost. Ha! ha! fences, by extending a lawn too far, give it the air of a park in miniature, a thing equally ridiculous with a flower garden in the entrance front of a mansion.

In making plantations the form of the ground should first be well considered: the difficulty of arranging these tastefully warrants this caution, and a remark, that this circumstance is rarely sufficiently attended to, and I have often observed with surprise, that in an object of such consequence to the future beauties of the place, almost the entire management is entrusted to the gardener, who is sometimes considered of a higher class than experience justifies; for although his skill in horticulture may be great, yet it seldom happens that his ideas reach to a judicious selection and arrangement; and after a lapse of years, it is lamentable to discover, that what has been done is worse than useless—it encumbers.

A taste for the Gothic style of architecture having of late become very prevalent, I am induced to make some observations on the true style or character applicable to houses of this description, which may properly be called the *ancient English style of building*, and commonly called *Gothic*. I consider this style as peculiarly suitable to Farm Houses and Parsonages, where a rural or rustic appearance is meant to be produced. Many examples existing in

our country of this style and character afford variety of specimens suitable to modern dwellings, and best in character, when a building of the kind called House-gothic is intended to be constructed. If such examples were duly consulted, I think we should see fewer specimens of incorrect taste and incongruous combinations than too frequently meet the eye in many buildings ornamented with high pointed arches, pinnacles, enriched tracery-work, and other features of the florid and elegant church-gothic, but which, as far as examples go to form a style, are inapplicable to dwellings. This ancient style of building has been very judiciously divided into three classes or characters, viz. the Castle Gothic, the Church Gothic, and the House Gothic.

The elevations in this style in the subsequent part of this work are of a mixed style in point of dates; but, in selecting the parts, care has been taken to keep in view a consistency of character. The flat-headed window, with a moulding over it, the porch and the buttress are the chief requisites which constitute the true house gothic: these are in opposition to the newborn gothic, and pointed windows, which we so frequently see adopted in modern Cottages and dwelling houses; but we may easily trace the source of such misapplications to the village carpenter, who, for lack of better skill, and for sake of novelty invades propriety, and gives us three, four, or five pointed openings as windows, battlements of inch deal, &c. exhibiting such an air of littleness, spruceness, and affectation, as the eye of taste and discrimination revolts at. The false Gothic attempts of our modern villas offend as much by their littleness as

by the general incorrectness of detail. These may have currency for a while, and mislead superficial judges: but being subjected to examination, will by degrees pass away; while those alone will remain which are founded on sound reason and true taste.

I cannot forbear here to make an observation, although I may be accused of egotism. It seems somewhat surprising that gentlemen who purpose to build do not first put their designs into the hands of an experienced architect, as readily as they present their cases to able counsel before they venture to proceed in law affairs. Surely it cannot be denied, that when the bent of a man's mind is wholly directed towards some one study, exclusive in a manner of others, there is the fairest prospect of eminence: the rays must converge to a point ere they glow intensely. The good effects which would ensue are obvious; it would be the means of embellishing the country with a variety of buildings, elegant in form and chaste in character, of providing comfortable houses for those who build, and generally at a great saving of expence; indeed it seems much more important, for the absolute cost of one bears no comparison with the other; and besides, one may be said to be national, the other individual; the one is hid, and may be laid on the shelf, and the recollection of it soon subsides; while the other remains permanent, and is open to the opinion of the world, receiving lasting censure or praise; but perhaps in the design for a house, as in the choice of its situation, too many persons are inclined to be satisfied with their own judgment; and certain it is, that to ascertain in every case with the utmost exactness, what is beautiful or elegant is not necessary to the happiness of man.

The buttresses to houses in the gothic style should be of bricks to receive the stucco, but the sides may be of quartering filled in, or, what is commonly called brick-nogging; the pinnacles may be made of stone, artificial stone, or wood painted and sanded: the sides may be covered with stucco, of which there are several kinds prepared of good colour and lasting quality.

The fittings up of the inside of such a house may in some degree be governed by the character of the outside: but good taste will carefully attend to these niceties, and not confound opposite styles; for where want of taste prevails without, the mind is prepared to find every thing *autre* within.

I proceed now to a more regular kind of building, **THE VILLA**, which comes next under consideration, and here the style should at once declare it to be the residence of the Gentleman. Exact proportion and regularity of parts must here be obvious, and all deviation from uniformity must as carefully be avoided, as it may be sought for in the picturesque Cottage. To a house of this description simple ornaments may very properly be applied, but great architectural enrichments, such as colonnades and porticos, are misapplied, and take off that lightness which should ever distinguish a Villa: those who apply columns to such a building, give to a Villa the dressings of a mansion, and run into an equal absurdity with those who give to a garden building the form, the ornaments, and embellishments of a Cathedral; the height and magnitude of which require the aid of buttresses as necessary sup-

ports; but if applied to a garden seat or bath, the diminutive size of which requires no such auxiliary, there are out of place, and become preposterous.

The exterior of a Villa should be rough cast: stucco, or stone, for an outside of brick alone can never give the harmony, delicacy, and simply ornamental appearance which constitute the true characters of the Villa.

I shall beg leave to say a word or two respecting stucco: the great objections to which are removed since the introduction of two kinds, one by Parker, the other by Bayley, which are found by experience to be extremely durable, so much so, that they are not unfrequently substituted in the place of lead for gutters, tanks, domes, &c; these are unquestionable proofs of their durability, and the daily use of them by professional men and others evinces the esteem in which they are justly held. I should always advise the use of one or other of these stuccos, as the means of obtaining the full character of the Villa in every requisite. Ornaments are easily formed of stucco, and appear to advantage; but ornaments are difficult to be made of brick, and when obtained are but little seen, or when made of size and projection to be seen, their heavy appearance precludes every pleasing idea.

A Terrace may frequently be applied with much advantage to houses of this kind on the garden front, and produce the most agreeable effect, giving to the house an air of grandeur and ele-

gance highly pleasing. The entrance front should be of the most simple appearance, with no more ornament than the nature of the design requires, to keep up a proper degree of analogy with the principal front and sides: for an entrance a small portico as a shelter to the door, with two or four columns of the ancient Greek Doric order, may be considered the best; this admits of variations when thus applied, without offence to the eye of taste; but when proportions in regular architecture are changed, it generally happens there is a mutilation and incongruity of parts very disgusting.

I have two observations to introduce which apply equally to houses of all descriptions, viz. "The aspect of a house requires the first consideration, since no beauty of prospect can compensate for the cold exposure to the north, the glaring blaze of a setting sun, or the frequent boisterous winds and rains from the west and south west; while in a southern aspect the sun is too high to be troublesome in summer, and during the winter it is seldom an unwelcome visitant in the climate of England."

Further, "A house in the country is so different from a house in town, that I see no good reason for disposing the living rooms above stairs; it may perhaps be said that the views are more perfect from the higher level; but a considerable degree of elevation may be obtained by building the cellars partly above ground, and afterwards raising the earth over them; surely the inconveniencies of an external staircase can scarcely be compensated by any improvement of the view."—*Vide Repton's Landscape Gardening.*

I shall conclude these observations by giving an extract from Pope, which unites so much good taste and just observation as will, I hope, be my excuse for repeating what must be well known to almost every person.

- " To build, to plant, whatever you intend ;
- " To rear the column, or the arch to bend ;
- " To swell the terrace, or to sink the grot ;
- " In all let Nature never be forgot.
- " But treat the Goddess like a modest fair,
- " Nor over-dress, nor leave her wholly bare ;
- " Let not each beauty ev'ry where be spy'd,
- " Where half the skill is decently to hide.
- " He gains all points, who pleasingly compounds,
- " Surprizes, varies, and conceals the bounds."

EXPLANATION OF THE PLATES.

PLATE I.

Elevation and plan of a picturesque Peasant's Cottage, which will serve for two families. There are two living rooms, and four bed-rooms; with a bake-house for general purposes, with other conveniencies. This may be built of clay, rough-cast, or brick nogging, and covered with thatch.

PLATE II.

Design for a double Cottage, with separate accommodations, allowing to each family a living room, bake-house, and large pantry, and two bed-rooms. This may be built with the like materials above mentioned.

PLATE III.

Design for a Keeper's Lodge and entrance. This would be properly placed at a distance from the house, and in a retired situation: it has two dwelling rooms, and a bake-house, with three bed-rooms above; should be rough-cast, and coloured. The dog kennel may be enlarged according to the number of dogs. The front should be open lattice work, and the feeding floor paved with stone or brick; where the dogs sleep the floor should be boarded.

PLATE IV.

Elevation and plan for a fancy Cottage, applicable in character as an entrance Lodge, where the house is in the rustic style. It contains a living room, bed-room, and two closets on the ground floor, and a second bed-room over the living room. This partaking of something more than the appearance of ordinary Cottages, should be rough-cast and neatly thatched with reeds or unbruised straw, and laced. A boarded covering shades the lower windows. This may be of thatch, supported by trunks of trees.

PLATE V.

Design for a Lodge suitable in style to mark an entrance to a regular built Villa. It contains a living room, bed-room, bake-house, and dairy. It should be of stucco, stone, or white brick, and finished with characteristic neatness. The covering of slate, or coloured tiles.

PLATE VI.

Design for an ornamented Cottage suitable for a small family or a single gentleman; would make an excellent shooting box. It contains two living rooms of good dimensions, a kitchen, pantry, and closet. A lean-to might easily be added to the kitchen should more offices be required: above stairs are four bed-rooms. The style of this design requires it to be rough-cast coloured, and thatched with reeds.

PLATES VII & VIII.

Plans and elevation of a design for an ornamented Cottage with ruins; contains rooms sufficient for a numerous and respectable family, partly formed in ruins, together with a chaise-house and stable, connected by a gateway. This design was made at the express desire of a gentleman in the neighbourhood of town. The ruins were intended to be an object from his grounds. The idea to be conveyed was an abbey mutilated, and to shew the Cottage as if dressed out of the remains.

PLATES IX & X.

Design for a house in the style of true house Gothic, very suitable for a respectable Farm House, or for the residence of a private gentleman. The plans afford conveniencies proper for a family of respectability, and the elevation shews a character becoming an English gentleman; plain and unaffected. This should be stuccoed.

PLATES XI & XII.

This design may be considered proper for a gentleman's Cottage, abounding in that variety of lines and forms which produce ample shadow, and form the picturesque, and afford great internal conveniencies. It contains a living room, dining room, library, and large china closet, a principal and back staircase, and six bed-rooms. This should be rough-cast coloured, and may be ornamented with trellis work; the covering of reeds.

PLATES XIII & XIV.

This plan has the conveniencies suited to a Farm House, the elevation is simple, and may be considered in character with that class of building. Two living rooms, and a third, which may be a study, or room for business, a good china closet, large pantry, kitchen, wash-house, bake-house, and dairy, are on the ground floor; two staircases and six bed-rooms above; to be rough-cast.

PLATES XV & XVI.

Is a comfortable house suitable for a gentleman's residence, or an occasional retreat for a merchant. It contains a good dining room, a living room, and breakfast room, or library, with kitchen, bake-house, larder, and closet; two staircases, five bed-rooms, and a dressing closet. This may be stucco, stone, rough-cast, or white brick.

PLATES XVII & XVIII.

Is a design for a house in the gothic style, and is suited to the residence of a clergyman. It contains a living room, dining room, and large library, with kitchen, and offices, four-bed-rooms, and a dressing closet; the servants' bed-rooms are over the offices. This should be of stucco, or stone, and the roof slated. The elevation is more enriched than that on Plate X. The bay, or bow windows, give a pleasing variety to the elevation; and the whole, with the porch, is in true character of an ancient English mansion.

PLATES XIX & XX.

Design in the fancy style for a house, with conveniencies for a genteel family. The ground floor contains a vestibule, hall, and good dining room, drawing room, and library, or breakfast room; a conservatory joins the drawing room, with which it may communicate or shut off at will. The fragrance of the flowers, and the study of botany, may thus afford pleasure and amusement. Two staircases, and five bed-rooms, kitchen and offices adjoin, with servants' rooms over. This may be of stucco, stone, or rough-cast, and slated; enriched with trellis work, awnings, and flowers.

PLATES XXI & XXII.

Design in the French style for a gentleman's residence, or a sporting box: contains a large dining room, and handsome drawing room over in the centre of the building, a breakfast room, and three bed-rooms, and a dressing closet; the kitchen, and other offices, are detached with servants' rooms over. This should partake of the villa character, and be built of stone, or stucco; a flight of steps connects the drawing room, or living room, with the garden.

PLATES XXIII & XXIV.

Plan and elevation for a gentleman's dwelling, containing a dining room of large dimensions, drawing room, breakfast room, library, and two staircases; the offices detached with servants' rooms over: to be of stone, or stucco. There is an agreeable neatness in this elevation suitable to many situations, and to the mind of many persons.

PLATES XXV & XXVI.

Design for a gothic house of a fancy, broken, or varied character, suitable for a gentleman's residence, containing living room, dining room, and breakfast room, or library, china closet, kitchen, bake-house, and larder; there are four bed-rooms. The character of this elevation is suitable to many romantic and picturesque situations; the parts are large, and the style bold.

PLATES XXVII & XXVIII.

This design, in the style of an Italian villa, was made for a situation which afforded three most desirable views, and the plan is so constructed as to embrace each separately, while from the prospect room above, all may be enjoyed; this room makes a convenient observatory. On the ground floor there is an excellent dining room, drawing room, breakfast room, and library: on the chamber floor are four bed-rooms, and a water closet; above is the *belle-vue*; the kitchen and offices communicate with the house under the covered way.

PLATES XXIX & XXX.

Plans and elevation of a Villa. The principal floor contains a dining room, drawing room, and library, with a hall, and handsome staircase; there is also a strong closet for the use of the butler, and other conveniencies; the back staircase communicates with the kitchen and offices below, as well as with the rooms above; the height of the terrace allows good and lofty offices and cellars: in

the chamber floor are five bed-rooms, with two dressing rooms. This villa should be built with Portland stone, or stuccoed in imitation. That part of the terrace over the offices should have a quick current, and be carefully paved, or else be a lead-flat.

PLATES XXXI & XXXII.

Plans and perspective elevation for a villa in the Eastern style. It is but justice to acknowledge I have taken the idea of this design from one of Mr. Daniell's views in India. It is, I think, by no means unsuitable for an English villa; while it makes an agreeable diversity of styles, it shews the taste, genius, and skill of a distant people, of whom we have heard much, and know but little. The character partakes of a sublime and grand conception. In adapting the exterior to my own country, I was induced to alter the lower part, and curtail the enrichments, to bring it within a moderate expence; but through the whole the character is preserved, and what has been omitted may be dispensed with without injury to the general appearance; and, although robbed of some of its decorations, it shews an elegant taste peculiar to the East. The plan of course it was necessary to make suitable to the form of this curious building, but the arrangement of the apartments will shew how well it is adapted to the conveniencies of an English nobleman or gentleman. The terrace gives a bold and elevated grandeur, at the same time it affords the most ample convenience for offices of all descriptions.

PLATES XXXIII & XXXIV.

Is a design in the Castle style. The scale of this drawing is much too small fully to show the grand effect which may be produced by bold, broken, and massive outlines, unconfined extent, unequal heights, and numerous towers, which afford an infinity of means to augment effects by broad light and shadow, giving to the whole an awful gloominess productive of grand, majestic, and sublime ideas: how far a mansion of this character is preferable to one of more regular Grecian architecture, must be left to the judgment of every individual. I am inclined to think that in many situations, and under circumstances of its being the residence of a Potent Lord, and the Palace to an Extensive Domain, it claims some consideration for style, character, and propriety. The various accommodations on the plan are calculated for a family of the first rank, while the exterior invites to the hospitality of some renowned ancestor.

PLATES XXXV, XXXVI & XXXVII.

For the sake of variety, I have introduced two designs for pavilions, or summer houses: one of a light fanciful form, calculated for a flower garden; the other in a bolder style, and better suited for a romantic retreat in an extensive park. This is in the Egyptian, or Turkish taste, with an arcade in the character of that country, and not unsuitable in a southern aspect to this. The prospect tower is in the style of a Turkish minarett, and if built in an appropriate situation would prove an excellent landmark.

The pavilion for a flower garden was designed for a gentleman and was made conformable to his wishes. On the right of the entrance hall is the principal, or banqueting room, to which is attached a smaller retiring, or card room. The octagon of the principal room being carried up, gave a room above for a band of music: a painted patera in the centre of the octagon, with some other ornaments, were perforated to communicate the sound without the musicians being spectators of the company. Access was obtained by a light staircase in the back.

Each of these buildings contains certain culinary conveniencies, to render them of more general use than mere retreats; the advantages of which, in extensive grounds, will be frequently and agreeably felt.

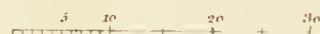
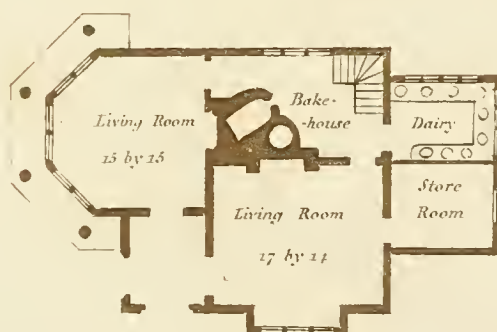
PLATE XXXVIII.

Specimens on a large scale of windows suitable to Gothic houses, and the upper rooms of castles. They should be glazed in lead, and the frames, if made of wood, should be painted and sanded, to imitate stone.

THE END.



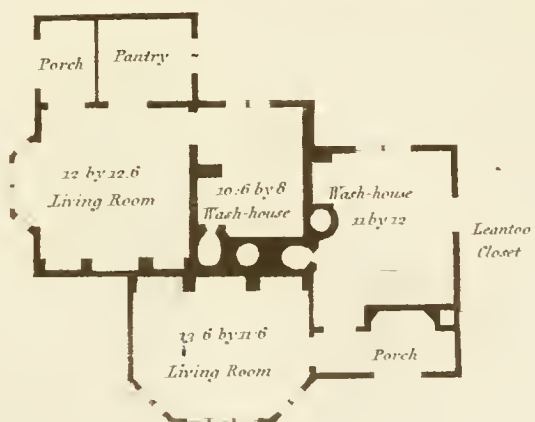
Double Cottage





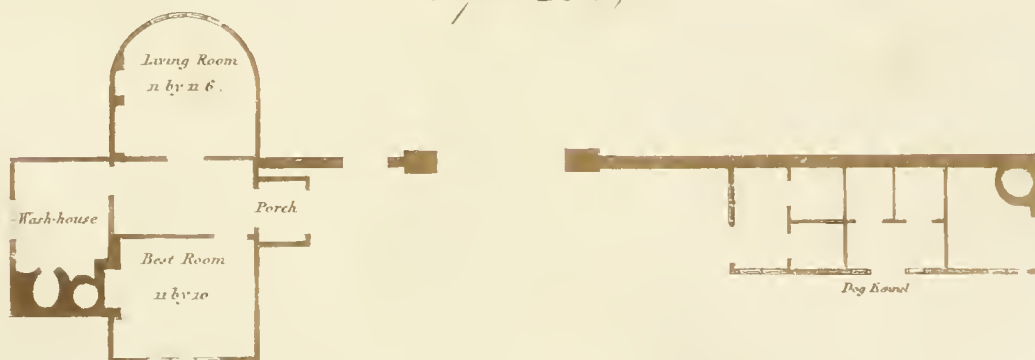


Double Cottage





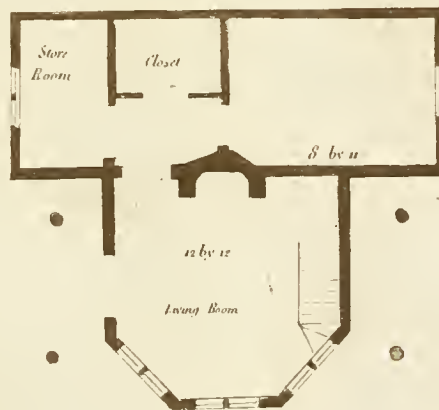
Trayton Lodge



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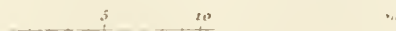
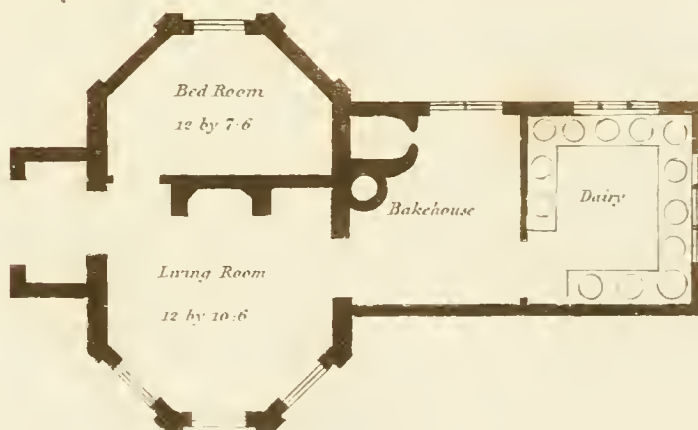
Ground Plan.



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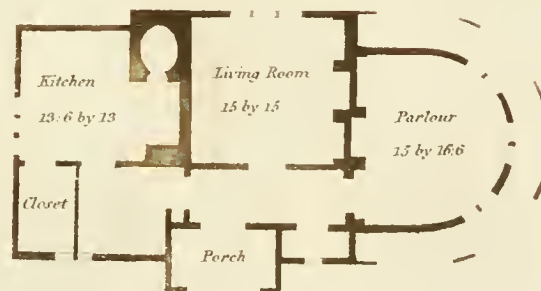


Bedroom Entrance



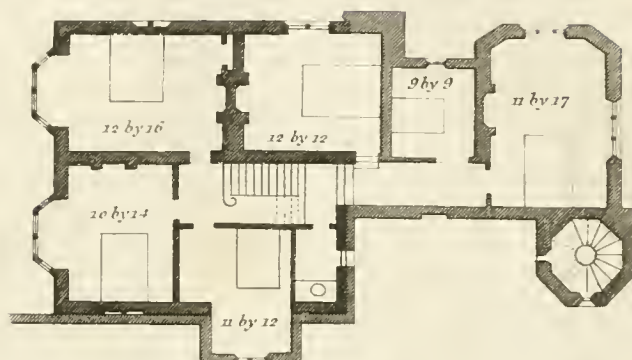


Ornamented Cottage.



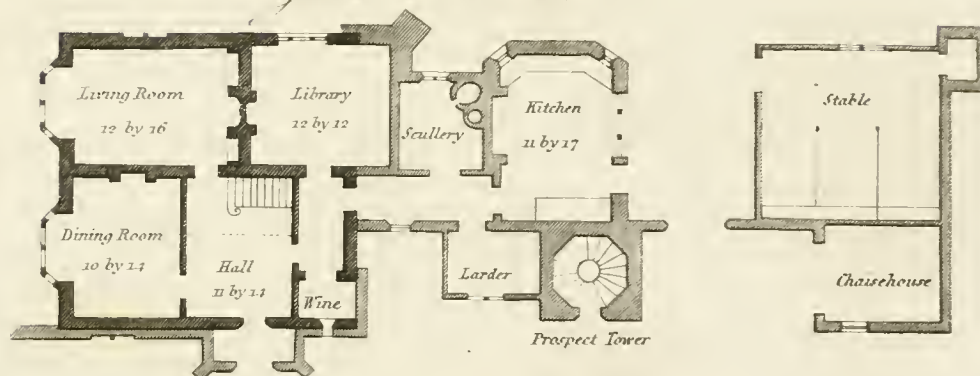


Ornamental Cottage & Ruins.



Chamber Plan.

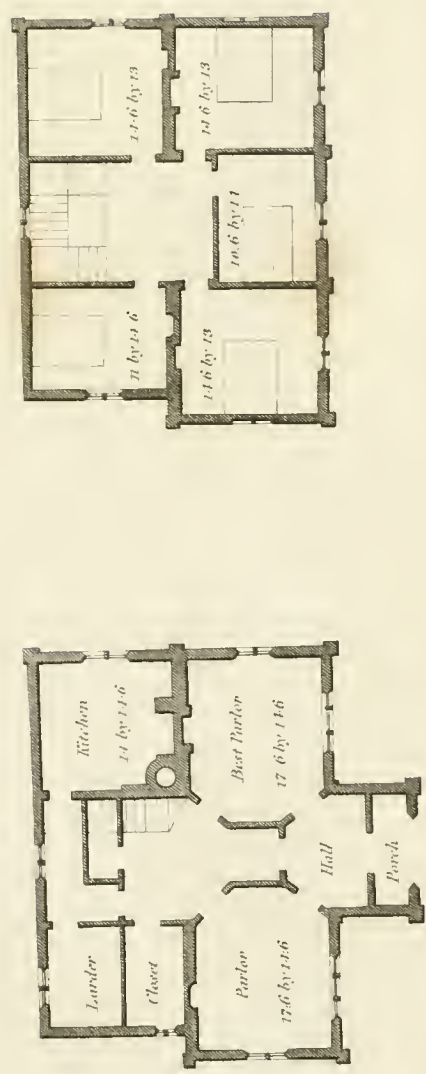
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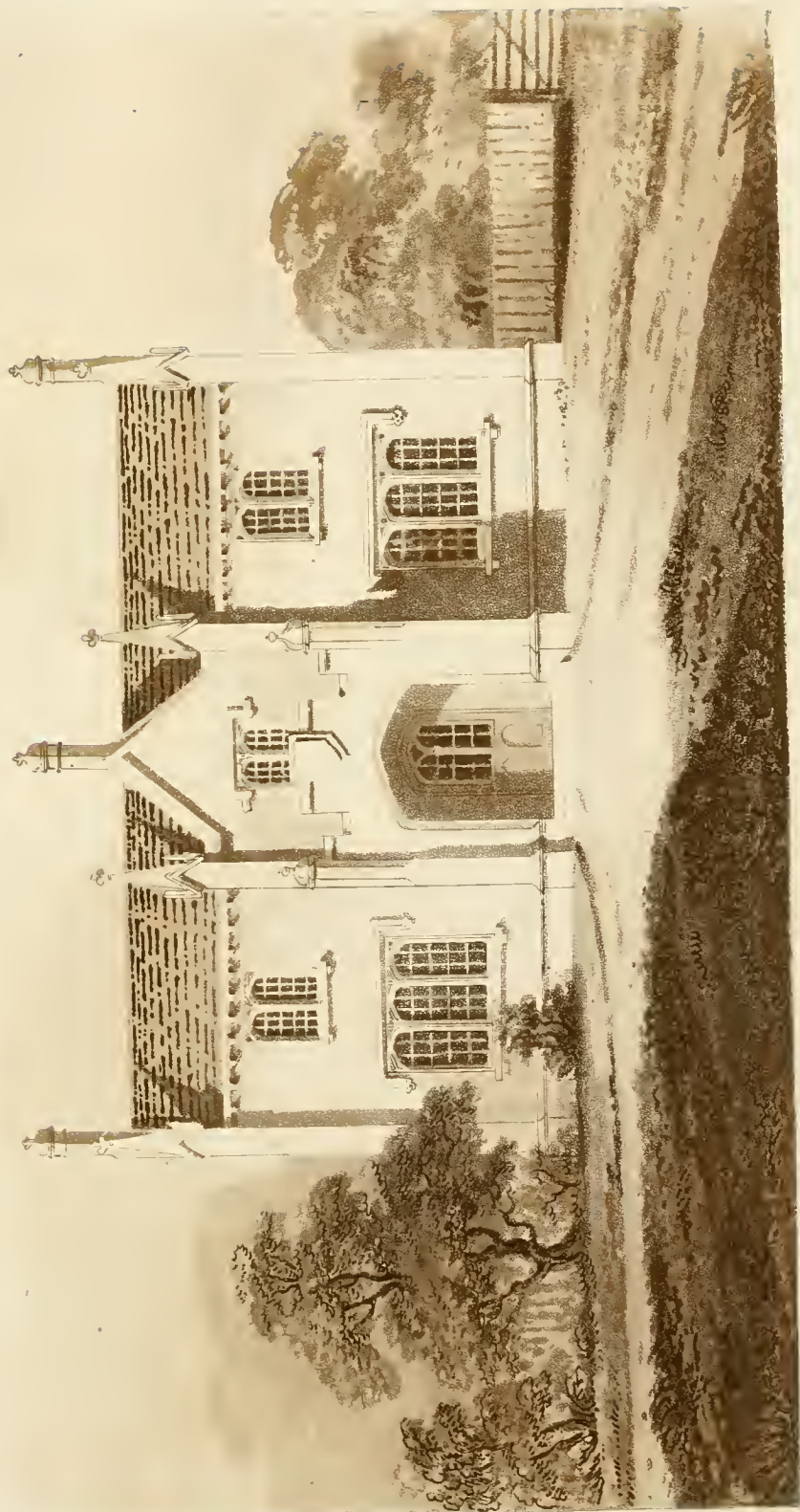




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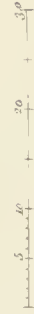
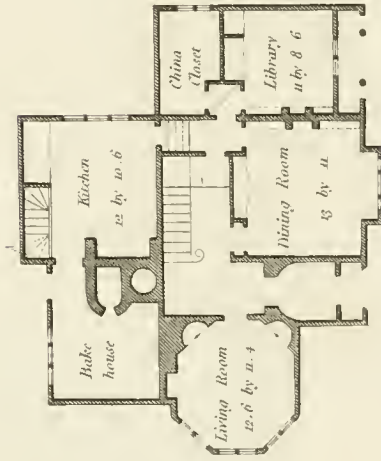


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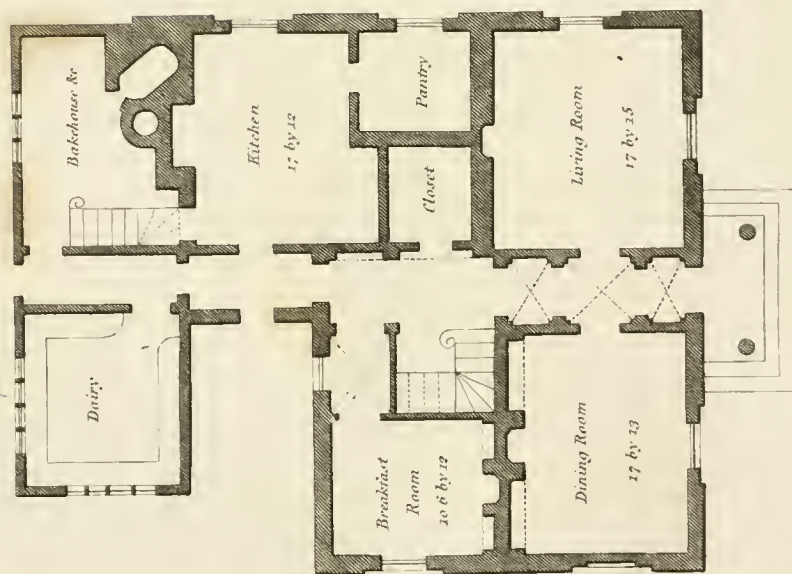


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Ground Plan



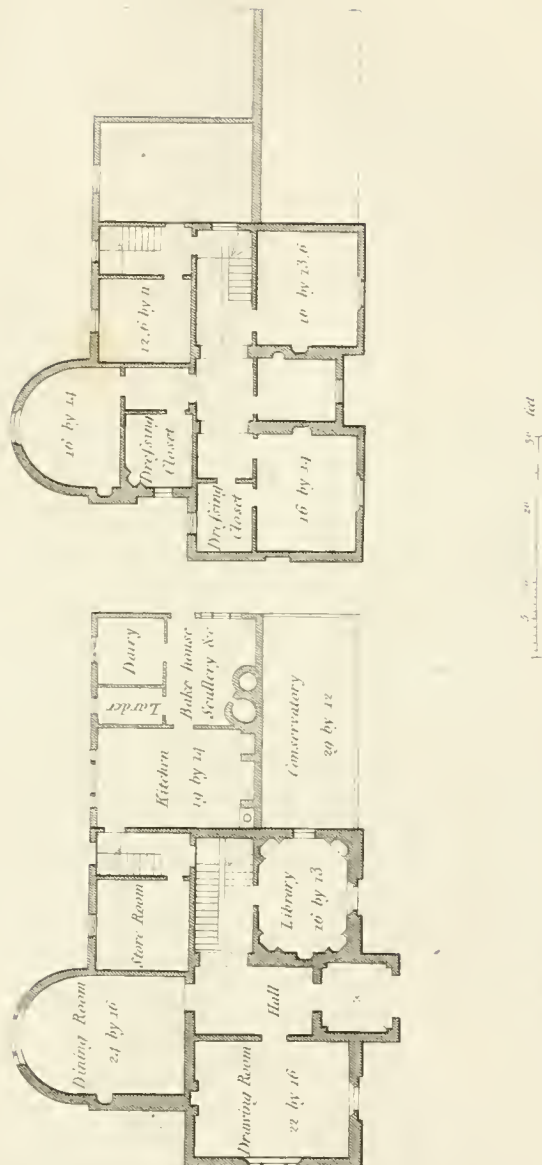
Chamber Plan





Ground Floor

First Floor

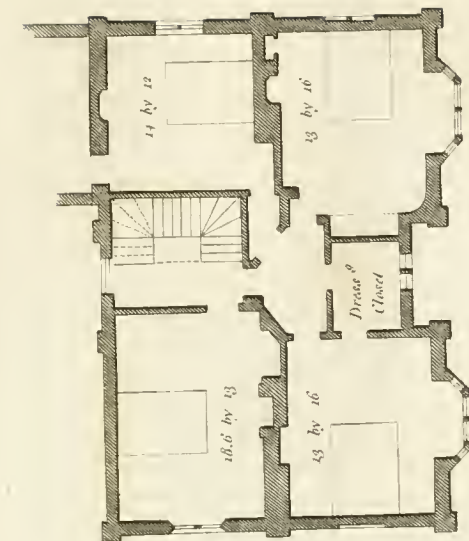




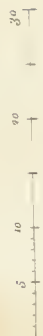
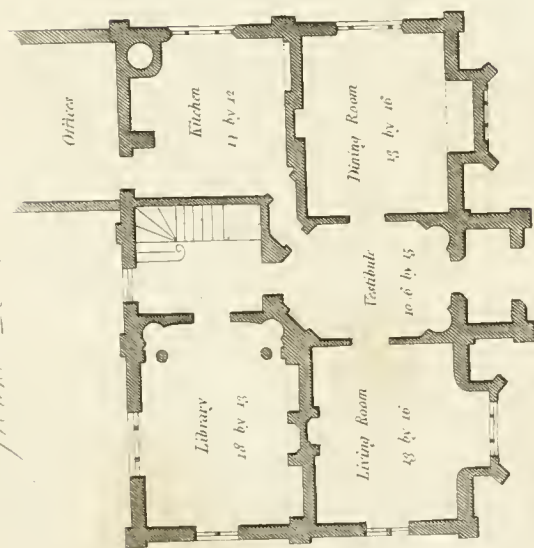
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Ground-plan



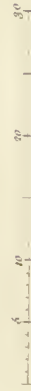
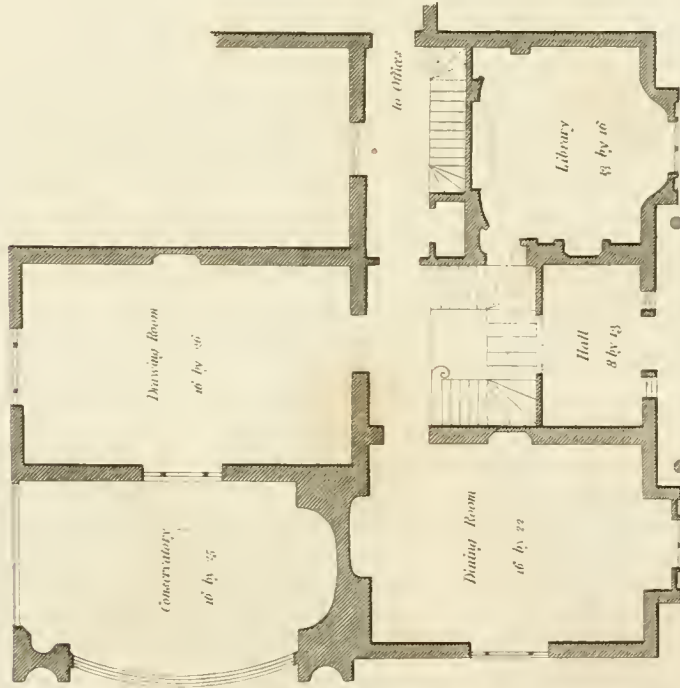


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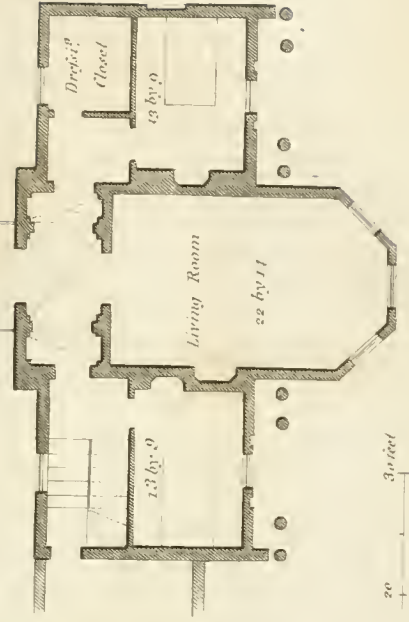
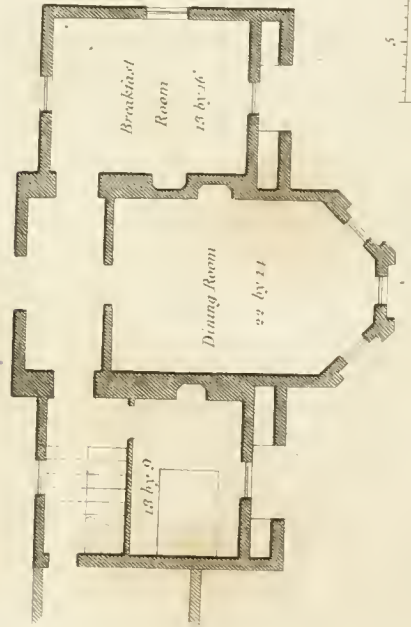




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Ground Plan.

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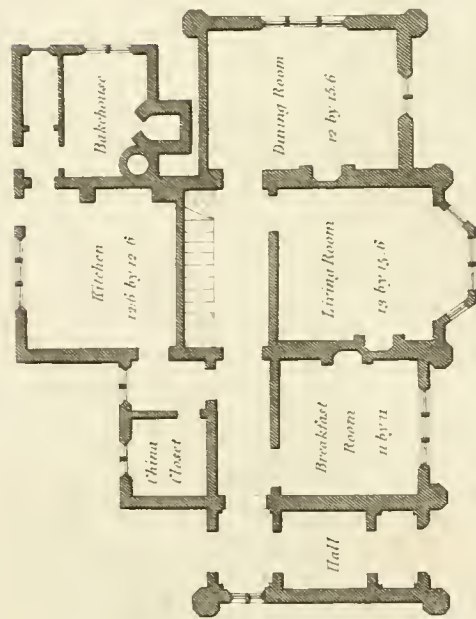




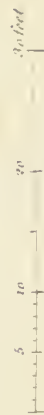
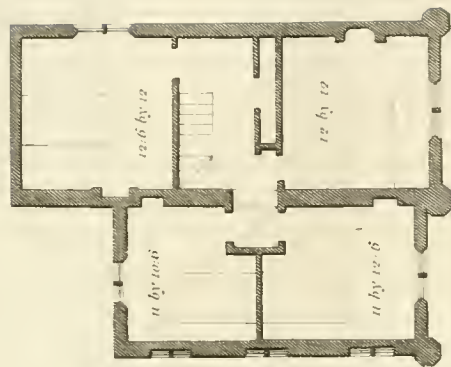
THE HOUSE, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000



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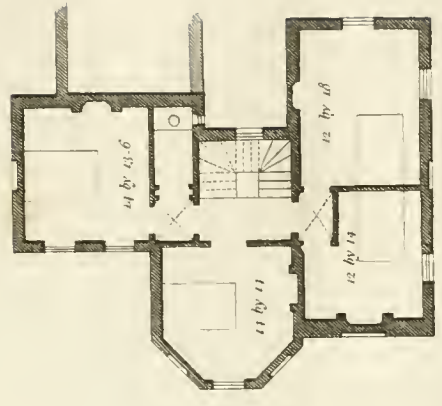


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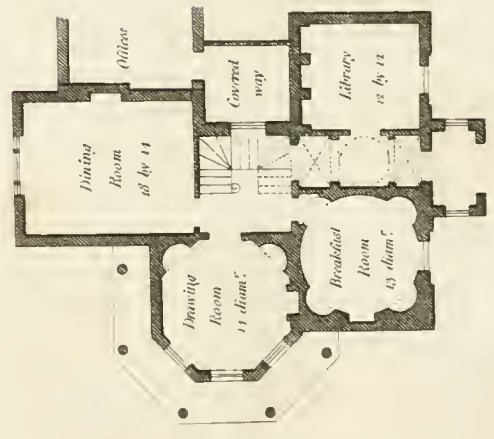




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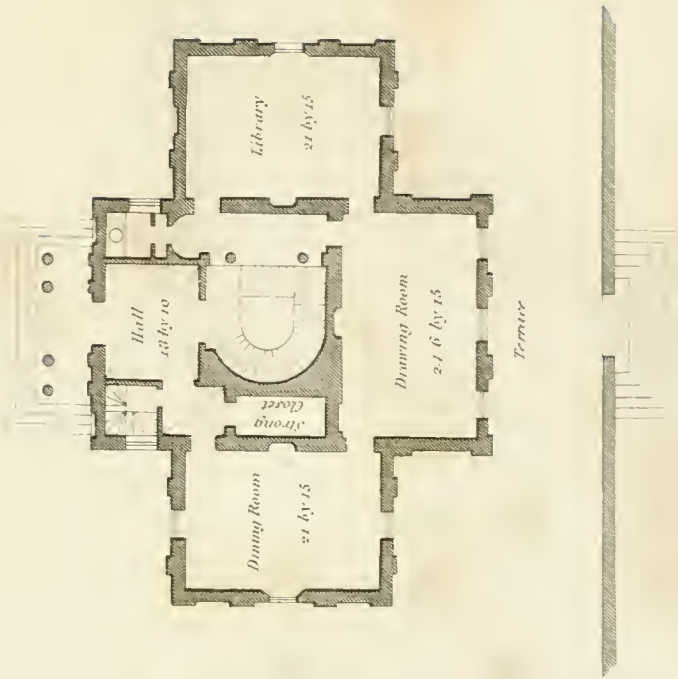
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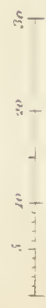
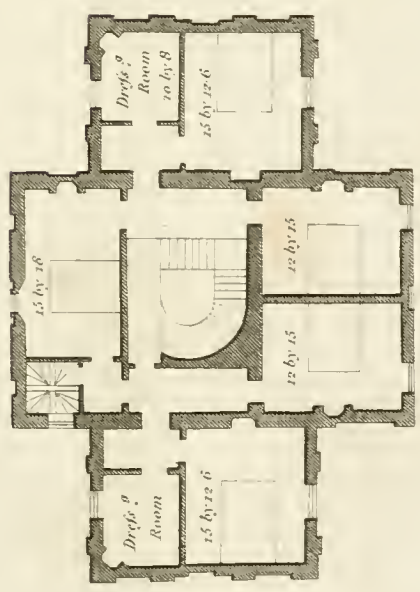
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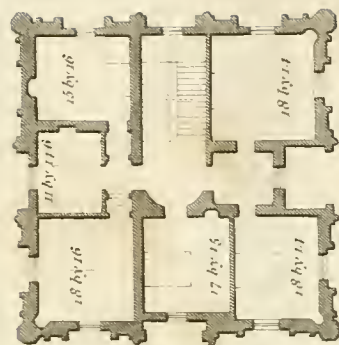
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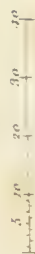
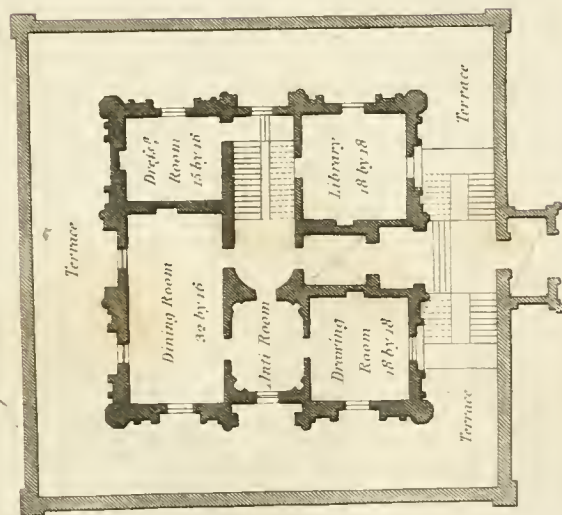


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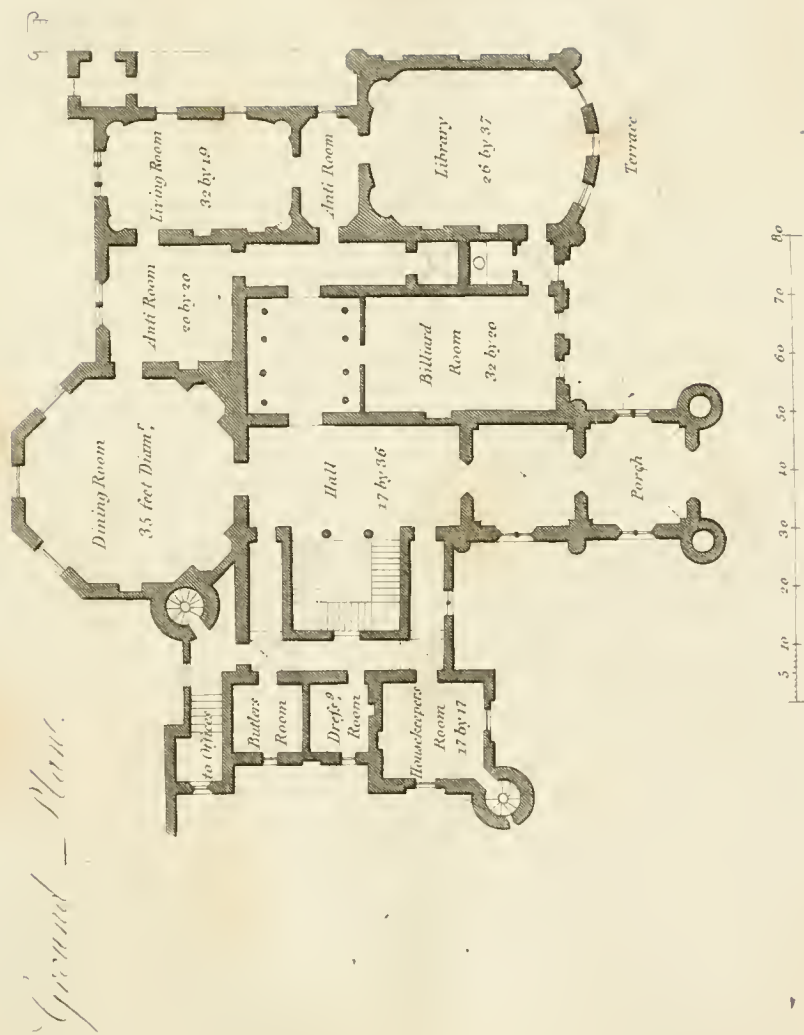
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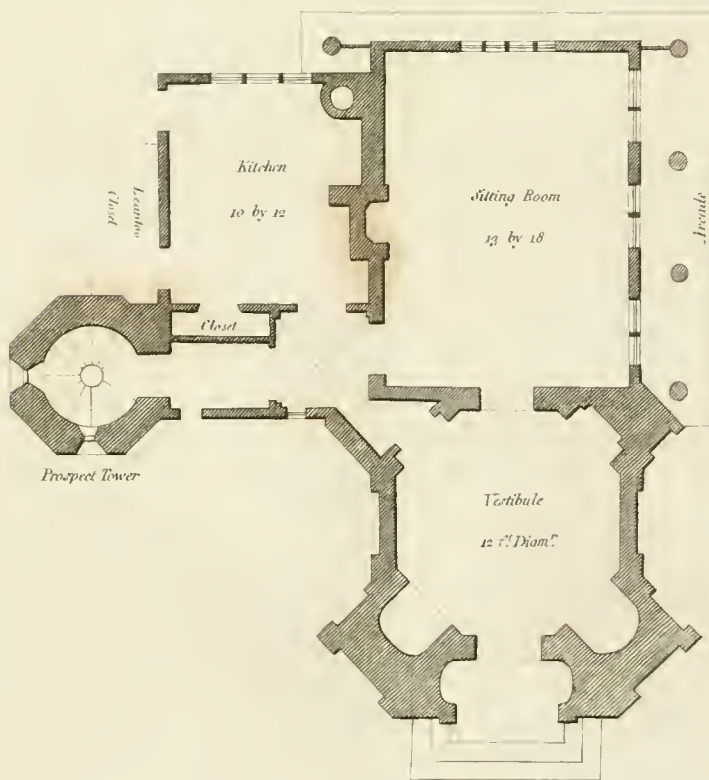
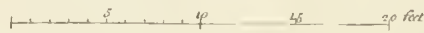
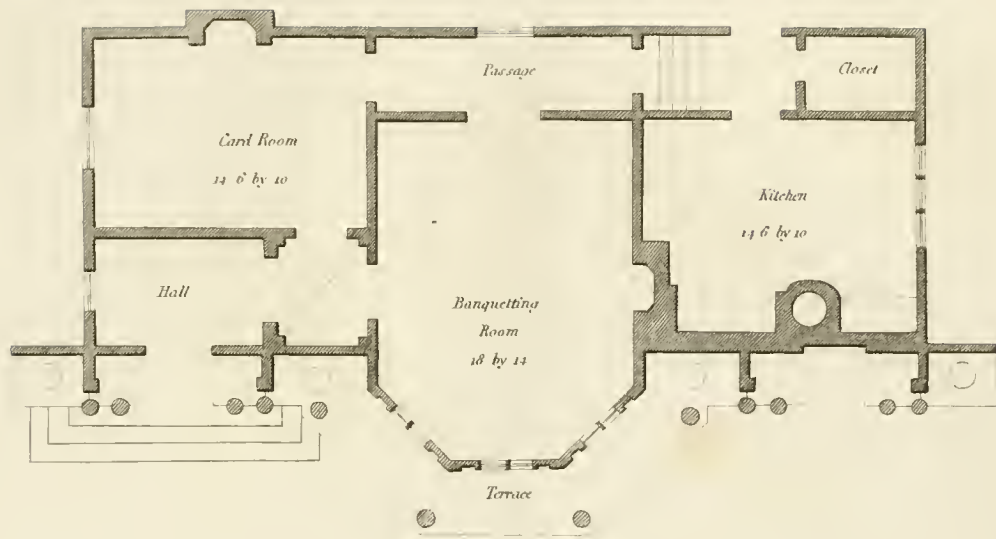
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